



ELEPHANT

THE ART & VISUAL CULTURE MAGAZINE



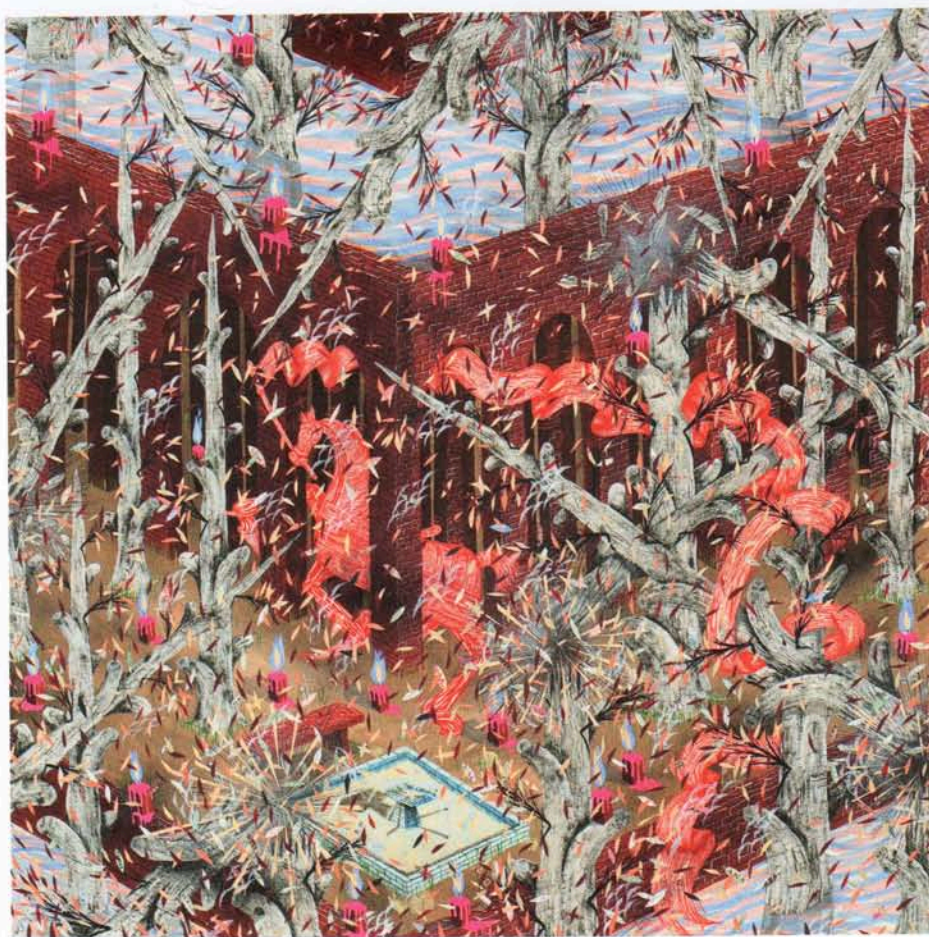
Nº4

AUTUMN 2010

THE LAST NIGHTS OF PARIS SUPERMUNDANE
THE NEW TRADITIONALISM RICK POYNOR: WHERE IS ART NOW?

Opposite page:
Trees Fall in Silence
Acrylic, collage, metal
flake, spray paint &
graphite on wood panel
182.9 x 121.9 cm
2009

Below:
*We Once Had a Place That
Was Serene*
Acrylic, collage, metal
flake & spray paint on
wood panel
91.4 x 91.4 cm
2009



ANDREW SCHOULTZ : **MAPPING TERRITORIES**

One idea is quite prevalent in Andrew Schoultz work: we haven't learnt anything from history. We face the same problems today as we did yesterday. If we are still fighting the same wars and the same religious conflicts are occurring today as they did centuries ago, why not use the same symbolism to illustrate and reiterate this lack of progression?

How did you started painting?

I grew up in Milwaukee doing things such as skateboarding, graffiti art, and drawing comic books. I moved to San Francisco in 1997 to go to art school, and for the very thriving skateboarding and graffiti scene that had been going on at the time. It was very easy to be super prolific on the

streets and quickly be 'up'. I kept myself busy on the streets the first three years. I was there doing all types of unsanctioned art in public spaces, most of which would be considered graffiti. The whole time, I was also working on a lot of studio art works, and I began trying to show these works any place I could. A key turning point came in 2000, when I was offered a legal mural on Clarion Alley Mural Project, a very well known public art project in the Mission district. It was at this point that I decided to start painting the imagery that I was painting in the studio, in a public space, under my real name. It became incredibly obvious to me at this point, that it would be essential, when doing works in public spaces, to address social and political issues that were relevant to the particular community they were in. A work that occupies public space should serve a purpose, and have a reason for being there.

Why did you decide to move from street art to fine art?

I never made a conscious decision to move from one to the other. I just took the opportunities that came my way, and tried to turn them into something amazing. At a certain point, I did become more inspired by the indoor environment. There just seemed to be so many more possibilities and the potential seemed so much less limiting. Things could be fragile, ephemeral, impermanent and immediate. When creating a mural in the street I believe you must address something a bit more timeless, that will not appear to be incredibly dated the next year. In a gallery you can address something very immediately contemporary and current.

Where do ideas come from?

Everywhere. My work feeds on the current social and political climate that exists today. Inspiration for me these days, unfortunately comes from the global chaos



Catastrophic Chaos
Acrylic on wood panel
50.8 x 81.3 cm
2007





These are some of the first attempts at mapping the cities of Germany and Europe. They are drawn very crude and the perspective is totally off, but at the same time they are very intricate and iconic

of war being fought on multiple fronts, the environmental catastrophe, and the economic crisis that currently dominates the social and political landscape, and my own personal need to convey it in some way or another. It sounds kind of dark, but in many ways, I am driven to depict the chaotic vibe of these times. It is my own way of dealing with it, and follows suit in the recording of history on some level.

Why do you use historical references?

I do not use historical references in a literal way. I have been influenced by such things as German map making from the fourteenth and fifteenth centuries, and Persian and Indian miniatures from around the same time period. In the case of the German map making, I totally fell in love with *The Chronicle of The World 1493 - The Complete and Annotated Nuremberg Chronicle*. These are some of the first attempts at mapping the cities of Germany and Europe. They are drawn very crude and the perspective is totally off, but at the same time they are very intricate and iconic, which I like. There is also an aspect of untrained art that I find endearing. Essentially these maps were used as aids in waging organized war. Beyond the maps there are story lines about these wars and the individuals involved. Religion plays a major role in all of this as well. As for the Persian and Indian miniature painting from around this same time period, beyond being fantastical and beautifully rendered, they too, are telling the story of war between religions, and the hierarchy and politics of that time period. I find a striking resemblance to the stories that were being

told in both of these art forms of these time periods to the current state of affairs of war and religion today. This is a very interesting connection and represents the cyclical manner of history for me in a perfect way. Of course, there are many things different in the modern days, one of the major things being technology, but it is definitely pretty insane, that for the most part, the wars from that time period were the same wars and conflicts that still exist today, thus implying that the biggest thing we ever learn from history is that we never learn. It is not so much my intent to literally depict this as it is to capture the overall vibe of its presence in our lives today.

What role do natural catastrophes play in your work?

Nature and environmental degradation are key parts of the work I have made in recent years. This is another major difference. In the aforementioned works, those drawn from history, nature has a major presence too, but it is almost always depicted in a very serene and pristine way. In these time periods, nature seems to be revered and respected, which probably alludes to how humans used to be so much more connected to the land than we are today. On the other hand, I depict nature in a state of catastrophe and chaos, directly alluding to the unsustainable and irresponsible ways humans treat the earth today. I have also depicted such things as volcanoes, earthquakes, tornadoes, and tsunami waves in my work. My purpose with this is to depict the simple power of nature, its uncontrollability, and how

Opposite:
Volcano
acrylic & ink on paper
76.2 x 55.9 cm
2007

small we are in comparison to its force.

What do knights and castles represent?

I really love old castles, churches and monuments. They are like these relics left behind by the human race. They act as proof of the histories that coincides with them and in some ways act as symbols of significance in history. If they are still standing, they attest to the relevance and strength of the cultures and societies that guarded them and also the extreme engineering capabilities of the time. I have referenced some things directly, such as armoured horses, castle and fortress structures, and flocks of arrows among other things. But at the same time, I am also referencing the modern day, by using such things as telephone poles, currency, and dilapidated and poorly built plywood and brick structures. I never copy the old images directly. There is influence, but I create my own images. I am taking some elements from the past and bringing it into a contemporary setting. I am talking about the wars and conflicts from the past that are the same wars of today. If it is the same war that still exists today, why shouldn't some of the same figures still be present in addressing it?

How close is your relationship to art history?

I have followed it very closely, and feel like it is your responsibility, as an artist, to know what has come before you and how it might relate to something that is happening now. I am particularly interested in the past one hundred years. My favourite part of it is how everything new that happens, always seems to be in some way a reaction to something else which was prevalent at the time ●





Opposite page:
Liberty Was a Casualty
of All This
Acrylic and collage on
paper
55.9 x 38.1 cm
2008

Below:
What Burns Never Returns
Acrylic, collage & metal
flake on paper mounted to
wood panel
132.1 x 177.8 cm
2010

*I feel like it is your responsibility,
as an artist, to know what has come
before you and how it might relate to
something that is happening now*

